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lar comic scenes, acted apart by themselves, would be termed "farces." A vestige of the early use of the word is found in certain short "moralités," which are called "farces," though they do not contain anything of a comic nature. There are few texts, to be sure, which can be adduced to support this argument, derived as it is from etymology and analogy. The independent "farce" is practically the only kind which has been preserved. Yet Dr. Mortensen finds occasional indications of such a development. For instance, the devils were the comic characters of the serious drama, and quite likely held impromptu dialogues with one another or with some personage of the play. A "miracle" of the fourteenth century, in which one devil tells another of a trick he will play on an amorous monk, shows how this theory could be well supported by facts. Afterwards, when the *fableau* died away and made the "farce" its residuary legatee, there is no question of the juxtaposition of the comic scene and the serious play. This explanation of the "farce" seems scientifically sound and reasonable. It is certainly preferable to the older one, of the mixture of dialects.

Criticism of so excellent a work is invidious. Indeed, it safely challenges criticism. The general public should be satisfied with it, for its story is connected, clear and complete. Students of mediæval literature and the drama will find it useful, for it is exact and scholarly, as well as readable. The expression of personal views on the part of the author, the result of practical research, lend additional value to his statements, and form a distinct contribution to literary history. One might suggest that a short bibliography would not be out of place, nor a few details on the manuscripts which contain the early tropes and fragments of the liturgical drama. And we might take issue with Dr. Mortensen on the question of the influence he ascribes to the "moralité" on the comedy of character of the seventeenth century (pp. 251-252). Is it possible to connect the "moralité" with *le Menteur*, *Tartuffe*, and *l'Avare*? These plays, and their likes, personified vices (or virtues) much as the "moralité" had done. But would not this correspondence spring from the same cause, which is adduced in a previous chapter (pp. 91-92) to explain the likeness of Classical tragedy to the "miracle," namely, racial tendency?

Typographical errors are few. The year of Bodel's crusade should be 1202 instead of 1248 (p. 52); *xii*<sup>o</sup> should read *xiii*<sup>o</sup> (p. 85, l. 15 and p. 204, l. 5); *xi*<sup>o</sup> should read *xv*<sup>o</sup> (p. 232, l. 15). On p. 217, l. 15 "*siècle précédent*" seems to be a slip of the pen, for "*siècle suivant*."

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## CORRESPONDENCE.

### THE *Three Days' Tournament*.

To the Editors of *Mod. Lang. Notes*.

SIRS:—There are one or two points in Dr. Nitze's notice of '*The Three Days' Tournament*' to which I shall be glad if you will allow me to reply. Like many scholars unfamiliar with the practical study of folk-lore, your reviewer fails, I think, to realize the true bearings of the problem in question. Yet it is very simple—given an incident of frequent occurrence, alike in literary romance and popular folk-tale, how are we to explain the coincidences? Are the two groups of independent origin, or did the one borrow from the other? And if this latter, which, romance or folk-tale, is the lender, which the borrower?

For the student of literary sources such questions are surely important. Will Dr. Nitze, as an Arthurian scholar, venture to assert that it is a matter of indifference whether this great Romantic cycle be the product of conscious literary invention, or of evolution? I scarcely think so. And if it be not a matter of indifference the 'utility' of such studies is practically admitted; by these means alone can we solve the problem.

And why minimize the results? Here on the one side we have a group of romances, small, practically of one date, and closely interrelated. On the other an enormous body of folk-tale, widely-spread, of indefinite antiquity (I have quoted Mr. Joseph Jacobs' suggestion that the many colored horses find their origin in Indian mythology), and hailing from lands where no trace of Arthurian tradition has been found. Mediæval knights certainly were given to disguising themselves, and a romance *might*, as Dr. Nitze suggests, have invented this particular disguise, but it would be very curious had the hypothetical romance, whether Map or another, *independently* hit upon the same costume and colors as those adopted by the folk-tale hero. I am glad to see Dr. Nitze does not venture to suggest that this latter borrowed from the Arthurian knight. So far as I can gather he would prefer to believe that the two groups arose independently. Were he really familiar with the mass of evidence contained in the works of M. Cosquin, W. Campbell, Mr. Hackland, and others, of which I have only cited a part, he would I think admit that the '*gesammte beweisende Material*' is ready at hand. Or does he really think these writers deal only with 'modern' folk-tale?

Since writing my study I have discovered that the triplet red, white, black occurs also in '*Salomon and Murkolf*,' the red, white, green variant I have noted as in the '*Queste*,' thus giving us

two instances connected with Solomon's wife and pointing to Oriental tradition. *Heraldry* will not explain this. As I have pointed out in the opening words the credit of the discovery, if any, belongs to Mr. Ward, and not to me. I have only followed up his hints.

For the 'Sea Maiden' incident, as Dr. Nitze must know, the position of Lancelot in the Arthurian cycle is a 'crux' to scholars. Romance knows him not at all, or as the first of knights. How explain his sudden rise to favor? The 'Sea Maiden' story has enabled me to construct a theory, which, whether it win acceptance or not, at least conflicts with no known facts, and is in harmony with the general 'note' of the cycle, which I hold to be 'evolution' as opposed to 'invention.'

I purposely omitted any incomplete variants, such as that of *Perlesvaus*; I know several, for example the Prose *Tristan*; nor did I say the incident was only to be found in the romances cited, as Dr. Nitze's use of the word 'lastly' would imply. It is in *Richard Coeur de Lion* and doubtless elsewhere.

JESSIE L. WESTON.

Paris.

#### ELIZABETHAN LYRICS.

To the Editors of *Mod. Lang. Notes*.

SIRS:—As an additional illustration of the Italianate spirit of the Elizabethan lyrics, and of the relations that existed among them by reason of their continued use of common material, the following interesting facts may be cited.

Thomas Watson's *Hekatompathia, or Passionate Centurie of Love*, was published, 4to, 1586. The caption to Passion 85 is this:

"The chiefest substance of this sonnet [*sic*] is borrowed out of certain Latin verses of Strozza, a noble man of Italy, and one of the best Poets in all his age: who in describing metaphorically to his friend Antonius, the true forme of his amorous estate, writeth thus:

Unda hic sunt Lachrima, Venti suspiria, Remi  
Vota, Error velum, Mens malesaua Ratis;  
Spes Temo, Curæ Comites, Constantia Amoris  
Est malus, Dolor est Anchora, Nauita Amor."

Passion 91 repeats some of the ideas, figures, and phrases of number 85. It is thus introduced:

"In the latter part of this sonnet the authour imitateth those verses of Horace:

Me tabula sacer  
Votiuâ paries indicat viuda  
Suspendisse potenti  
Vestimenta maris Deo.

Ad Pyrrham, Ode 5.

Whom also the renowned Florentine, M. Agnolo Firenzuola, did imitate long agoe, both in like manner and matter, as followeth:

O miseri coloro,  
Che non prouar di donna fede mai;  
Il pericòl ch' io corsi  
Nel tempestoso mar nella procella  
Del lor crudel amore  
Mostrar lo può la tauoletta posta  
E le vesti ancor molli  
Sospese al tempio del horrendo Dio  
Di questo mar crudele."

(For the poems, see Arber's 'English Reprints.')

This figure is a common one in early Italian poetry, repeated as a stock expression over and over again. There are many examples of its use in the poems included in Nannucci, *Manuale della Letteratura del Primo Secolo*, I (Tommaso di Sasso, Stephano Protonotario, etc.).

In the collection, *Diella*, by R[obert] L[ynch], 1596, sonnet 28 contains these same names and conceits that Watson uses, in a more original, a bolder, setting, however. (See Arber's *England's Garner*, VII). Somewhat different in expression, but still in the same strain, are the ideas of the sonnet, in Davison's *Poetical Rhapsody*, Pt. II. p. 103 (Collier's Reprints), *Allusion to Theseus' Voyage to Crete against the Minotaur*.

The last, by no means weak, echoes of this harping on one string that I have found, occurs in the poems of Thomas Carew (Ed. by W. C. Hazlitt, 1870). On p. 29 is a sixteen line poem of rimed couplets, *To Her in Absence: a Ship*. On pp. 30-31 is another poem, *Upon Some Alterations in My Mistress after My Departure into France*, in which almost the whole of the two eleven line stanzas is made up of these same ship-at-sea metaphors. And they are used again in *A Divine Love* (p. 153 f.) in the last stanza.

CLARENCE STRATTON.

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#### Obituary.

Charles Chollet, Professor of Romance Languages in the West Virginia University, was killed August 14, 1903, by the accidental discharge of a gun. He was born in Geneva, Switzerland, in 1863, was graduated from Harvard College in 1887, was called to West Virginia University in 1900.

FRED W. TRUSCOTT.